



Donald R. and Joan F. Beall
Center for Art + Technology
University of California, Irvine

University of California, Irvine
Claire Trevor School of the Arts

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PRESS RELEASE

Hours: Tuesday – Saturday, 12-6 p.m.

Ecotechnics

Curated by Zachary Korol Gold

ARTISTS:

Ida Badal
Genevieve Belleveau
Lauren Bon
C.B. Evans
Maru García
Jason Gomez
Colleen Hargaden
Tuomas A. Laitinen
Sean Raspet
Jeffrey Stuker
Diana Thater



Image: Jeffrey Stuker, *Mantis Te Vidit*, 2026, 70mm film slide presentation.

On View: October 10, 2026–February 6, 2027

IRVINE, Calif. (Date) — The Beall Center for Art + Technology at the University of California, Irvine, is pleased to announce the opening of *Ecotechnics*, curated by Zachary Korol Gold. The exhibition opens on Saturday, October 10, 2026, from 2 to 5 p.m., and will run through Saturday, February 6, 2027.

Ecotechnics gathers contemporary artists who treat ecology not as a given but as a process of imaging. The works here take divergent paths among the technologies, histories and fictions by which environments and organisms are known. In turning the technical images and devices that monitor or measure environments back on themselves, they picture how contemporary society produces an ecological view. The exhibition asks how we, through technology and as technical beings, sense and represent the living world.

The works move between images, bodies, memories and fictions. The hand-rendered wing of a mantis becomes the stage for the play of abstract painting, while a painting vibrates between micro and macro scales. A microscope reveals the image world of kombucha, and the bacteria-yeast colony becomes the screen for its own projected image. Orchid flowers too small to see with the naked eye tangle with microplastic threads.

If these play with making the unseen visible, others address bodies as environments, in which the mechanism of response occurs prior to conscious recognition. A synthetic aroma piques the nose while rejuvenating skin, and ultrasonic speakers reverberate the bodies of museum visitors. Poison ivy, sprouting in the UC Irvine greenhouse, receives psychoanalytic treatment.

Others construct environments as spaces of memory and fiction. In a post-apocalyptic opera, a communard falls in love with an AI secret agent sent to steal energy-generating bacteria. A video traces flowers growing around a home in Altadena, now lost to the fires. A room constructs a seed vault, its architecture bridging survivalist subcultures with nationalist apocalyptic fantasies. Soil, preserved beneath the pavement encasing the Los Angeles River, once again sprouts.

The ambiguous situation in the gallery operates within and beyond sense and recognition. Some elements grow, others degrade, some hang silently, while still others click and loop. The works make the dissolution of nature and technology promised by ecology a problem in form. Taking up technical images and environmental fabulation, they find artifice in nature, nature in artifice. Here, "environment" does not denote a space for activity, but an active, technical process.

The opening reception will take place on Saturday, October 10, from 2 to 5 p.m. The Beall Center offers free admission and is open to the public during the academic year from Tuesday–Saturday, noon–6 p.m.

Ecotechnics is supported by The Beall Family Foundation and the Claire Trevor School of the Arts.

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About the Curator

Zachary Korol Gold lives in Los Angeles, where he researches ecological aesthetics and contemporary art. He is Assistant Curator at the Beall Center for Art + Technology, UC Irvine. Recent exhibitions include *Against Outer Space*, co-curated with Valerie Olson at the Beall; *Common Ground: Early 20th-Century Artist Communities in Southern California*, co-curated with Ileana De Giuseppe and Dada Wang at the UC Irvine Langson Institute and Museum of California Art, 2025; *Maxwell's Demon* at Canary Test, Los Angeles, 2024; and *Expanded Ecologies* at the Beall, 2023. He recently published "Artifice and Effigy" in Kim Schoen's artist book *A Bouquet*, 2025. Forthcoming publications include essays in artist monographs by Tuomas A. Laitinen and Alice Wang. From 2016–2022, he directed the exhibition space Garden with Britte Geijer Gold. In 2015, he received a B.A. in Visual Art from Brown University, and he is currently a Ph.D. Candidate in Visual Studies at UC Irvine, where he is writing his dissertation, *Environmental Antagonism: Pierre Huyghe between Nature and Technology*.

About the Beall Center for Art + Technology: The Beall Center is an exhibition and research center located at the University of California, Irvine, in the Claire Trevor School of the Arts. Since its opening in 2000, the Beall Center has promoted new forms of creation and expression by building innovative scholarly relationships and community collaborations among artists, scientists, and technologists and by encouraging research and development of art forms that can affect the future. For artists, the Beall Center serves as a proving ground—a place between the artist's studio and the art museum—and allows them to work with new technologies in their early stages of development. For visitors, the Beall

Center serves as a window to the most imaginative and creative visual arts innovations. The curatorial focus is a diverse range of innovative, world-renowned artists, both national and international, who work with experimental and interactive media. The Beall Center received its initial support from the Rockwell Corp. in honor of retired chairman Don Beall and his wife, Joan—the core idea being to merge their lifelong passions of business, engineering, and the arts in one place. Today, major support is generously provided by the Beall Family Foundation. For more information, visit beallcenter.uci.edu.

About the Claire Trevor School of the Arts: The UC Irvine Claire Trevor School of the Arts is where scholarly research and creative activity converge. As the only comprehensive arts school in the University of California system, it includes four departments: art, dance, drama and music. The school offers 15 undergraduate and graduate degree programs and two minors that combine rigorous artistic training with a world-class liberal arts education. Named for Academy Award-winning actress Claire Trevor, the school presents more than 200 public performances, exhibitions and lectures each year. Students and faculty engage in studio practice, performance, academic study and interdisciplinary research, often collaborating across campus and within the community. Recognized nationally for its excellence, access and affordability, the school prepares the next generation of creative leaders who shape culture, drive innovation and make a difference in the world. For more information, visit arts.uci.edu.

About the University of California, Irvine: Founded in 1965, UCI is a member of the prestigious Association of American Universities and is ranked among the nation's top 10 public universities by U.S. News & World Report. The campus has produced five Nobel laureates and is known for its academic achievement, premier research, innovation and Anteater mascot. Led by Chancellor Howard Gillman, UCI has more than 36,000 students and offers 224 degree programs. It's located in one of the world's safest and most economically vibrant communities and is Orange County's second-largest employer, contributing \$7 billion annually to the local economy and \$8 billion statewide. For more on UCI, visit uci.edu.

Media access: Radio programs/stations may, for a fee, use an on-campus ISDN line to interview UCI faculty and experts, subject to availability and university approval. For more UCI news, visit news.uci.edu.

PRESS IMAGES

Images link: [Google Drive](#)



C. B. Evans
for a Future Adaptation of Giselle (Willis' battle of whatever forever), 2021
Three-channel video installation, 7 minutes
Commissioned by Kistefos Museum (NO) and Ballet National de Marseille & (LA)HORDE

Image courtesy of the artist and Kistefos Museum. Photo by Tor Simen Ulstein.



Maru Garcia
Installation view of *Permeability II*, 2026 in the exhibition "Material Acts: Experimentation in Architecture and Design" at Craft Contemporary.
SCOBY culture tank and projection
Dimensions variable

Image courtesy of the artist. Photo by Marc Walker.



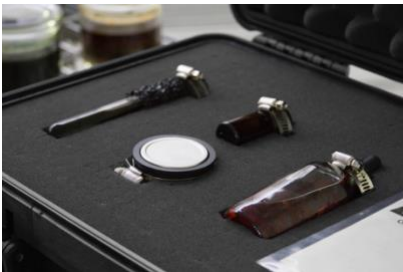
Jason Gomez
Oberonia japonica 12, 2024
Inkjet print on acrylic
32 x 24 inches
Image courtesy of the artist



Jason Gomez
Oberonia japonica 13, 2024
Inkjet print on acrylic
32 x 24 inches
Image courtesy of the artist



Colleen Hargaden
Capsule One & Two (How to Grow Sprouts, Portable Apothecary),
 2019-20
 HD video, 1550 Pelican case, 1500 Pelican case, white willow
 tincture, elderberry syrup, St. John's Wort serum, calendula salve,
 glass containers, aluminum tin, hose clamps, garden shade, mylar
 bags with packed herbs, portable solar panels, portable solar
 generator, military grade flash drive, media player, sprouting trays,
 utility shelf, manual
 Dimensions variable
 Image courtesy of the artist



Tuomas A. Laitinen
The Earth is the Ear of the Bear (2023)
 Video, ultrasonic speakers, forged steel structures
 Dimensions variable
 Presented as part of Ars Fennica 2023 nominee exhibition at the
 Museum of Contemporary Art Kiasma.
 Image courtesy of the artist. Photo by Pirje Mykkänen

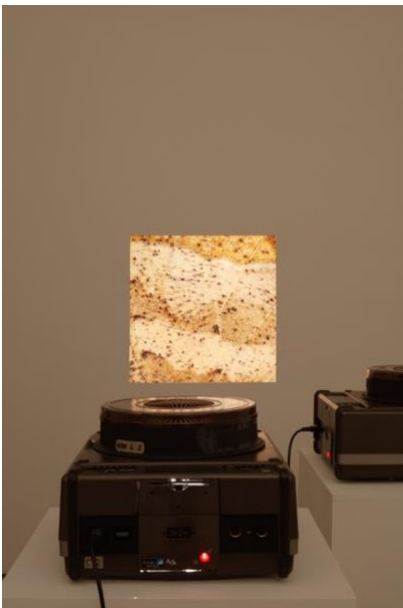




Sean Raspet
Fructaplex© (2-(3,3-dimethylcyclohexyl)-2,5,5-trimethyl-1,3-dioxane), 2018–2019
 Artwork produced in collaboration with Shengping Zheng.
 Image courtesy of the artist and Empty Gallery, Hong Kong.
 Photo: Michael Yu



Jeffrey Stuker
Mantis Te Vedit, 2026
 70mm film slide presentation
 Image courtesy of the artist



Jeffrey Stuker
From a Defoliated Monograph I, 2024
 80 Kodak Ektar transparencies, Hasselblad PCP-80 Slide Projector
 Image courtesy of the artist and Ehrlich Steinberg. Photo by Evan Walsh



Diana Thater
Still from *Various Untitled Flower Films*, 2022
Video
Edition AP 1/1
Image courtesy of the artist



Diana Thater
Installation view of *Various Untitled Flower Films* (2022) at Des
Artistes, 2026
Video
Image courtesy of the artist. Photo by Deen Babakhyi.